

STRANGER THINGS

#403

THE MONSTER AND THE SUPERHERO

Murray and Joyce fly to Alaska, and El faces serious consequences. Robin and Nancy dig up dirt on Hawkins' demons. Dr. Owens delivers sobering news.

INT. OWENS HOUSE – KITCHEN – NIGHT

Cathy stands in front of the sink, washing dishes.

RUTH, NEVADA

There's a faint rumbling. Cathy looks to the side as dishes start to shake. She turns around as more items start to shake. The pot rack falls from the ceiling onto the kitchen island, making Cathy scream. A light appears through the window, causing Cathy to shield her eyes. The blades of a helicopter can barely be made out.

INT. OWENS HOUSE – LOUNGE ROOM – NIGHT

Owens is asleep on the couch. Cathy walks up to him and shakes him awake.

CATHY: Sam.

Sam looks towards the window.

EXT. OWENS HOUSE – NIGHT

Cathy and Owens stand outside as a helicopter touches down, shielding their eyes from the dust whipped up by the blades. Sullivan opens the door and steps out, followed by army guards.

INT. OWENS HOUSE – LOUNGE ROOM – NIGHT

Owens and Sullivan sit opposite each other as Owens flips through the photos of Chrissy's mangled body.

SULLIVAN: There were no signs of any attacker. No bruises. No signs of any struggle. It's as if her attacker was a ghost. Does this remind you of anything, Doctor?

OWENS: No, it doesn't.

SULLIVAN: Are you sure?

OWENS: Why are you here? Really.

SULLIVAN: I'd like your opinion.

OWENS: I was fired, in case you forgot.

Owens puts the photos down on the coffee table.

SULLIVAN: A foreign government invaded our country, all under your watch. There had to be consequences. Certainly you understand that.

OWENS: What I understand is that something...

Owens stands up, tapping the photos of Chrissy.

OWENS (CONT'D): Something is going on in that town that nobody...nobody fully comprehends. And I also understand that military strength is not the answer.

SULLIVAN: So what is the answer, Doctor? More scientists? Because it was men of science, men like you, who created this problem in the first place.

Sullivan hands Owens a photo of Eleven from her time in Hawkins Lab, an EKG on her head.

SULLIVAN (CONT'D): Everything that has happened in Hawkins can be traced back to Brenner's little pet. Wouldn't you agree?

Sullivan hands Owens a photo of Connie dead on the floor in Hawkins Middle, blood pooling on the floor as blood trails from her eyes and ears.

Flashback to #408. A Hawkins Middle hallway. Eleven, Mike, Dustin, and Lucas face off against Connie and a few agents. Eleven stares at Connie and blood starts to trickle out of her eyes and nose, the same thing happening to the agents. Connie and the agents drop to the ground, dead.

Owens sits down.

SULLIVAN (CONT'D): Dr. Brenner trained her for this very thing. Remote assassinations.

Flashback to #105. Eleven's room in Hawkins Lab. Eleven sits on her bed with her knees to her chest, Brenner on the edge of the bed. He shows her a photo of a man.

OWENS: What you're suggesting is impossible.

SULLIVAN: Is it?

OWENS: Eleven is dead.

SULLIVAN: I'm not convinced.

Owens stands up.

OWENS: So, where has she been all this time?

SULLIVAN: There are rumours she's alive and receiving help from someone on the inside.

OWENS: Are you saying I'm helping her? Is that what you're saying?

Sullivan stands up.

SULLIVAN: If I wanted to chat, Doctor, I would've picked up the damn phone. Now, you can make this easy and tells us where she is, or...we can do this the hard way.

INT. OWENS HOUSE – BEDROOM – NIGHT

Soldiers kick down the door.

SOLDIER 1: Not in here. Go! Go! Go!

Soldiers start rifling through drawers and cupboards.

SOLDIER 2: Move!

SOLDIER 1: Nothing.

One soldier finds a metal box on the top shelf of a wardrobe, pulling it down.

CATHY (O.S.): Why are you taking that box?

INT. OWENS HOUSE – HALLWAY – NIGHT

A soldier carries a box down the hallway, ignoring Cathy as she trails him.

CATHY (CONT'D): Those are Peter's old school projects.

INT. OWENS HOUSE – LOUNGE ROOM – NIGHT

Owens sits on a couch as Sullivan stands over him. Both men turn as Cathy and the soldier approach.

CATHY (CONT'D): You do not need those. Hey! I'm talking to you!

The soldier keeps walking.

CATHY (CONT'D): Sam, do something.

EXT. OWENS HOUSE – NIGHT

Owens and Cathy stand outside as the helicopter takes off, shielding their eyes from the dust it whips up. They watch as the helicopter flies away.

SULLIVAN (O.S.): I wanna know everything he's done and everyone he's spoken to in the past year.

INT. HELICOPTER

SULLIVAN (CONT'D): And if we're lucky, he'll lead us right to the girl.

EXT. OWENS HOUSE – NIGHT

Owens watches the helicopter fly away.

Cut to black.

MAIN TITLES.

CHAPTER THREE: THE MONSTER AND THE SUPERHERO.

INT. RINK-O-MANIA – EATING AREA – DAY

Angela sits in a booth, Stacy holding a tissue to her nose. Jake and Chad sit on the other side of the booth, looking worried. A paramedic kneels down beside Angela. A crowd has formed.

PARAMEDIC: Can you tell me your name?

ANGELA: Um, Angela.

PARAMEDIC: Angela. Do you know where you are, Angela?

ANGELA: Um, Rink...Rink-O-Mania, I think?

PARAMEDIC: Rink-O-Mania. Very good. Now, where does it hurt, sweetie?

ANGELA: My head.

PARAMEDIC: Your head hurts?

ANGELA: And my nose.

Argyle and Jonathan slowly make their way through the crowd.

ANGELA (CONT'D): I can't breathe.

PARAMEDIC: Just try to take some deep breaths. Breathe slow for me, okay? That's it. I know it's a lot of blood, but you're going to be okay.

Mike and Will lean against the table in the booth opposite Angela.

ANGELA: I don't think so.

PARAMEDIC: I promise. You just need to answer a few more questions, all right?

Mike looks at Eleven, who sits in the booth next to him. Eleven stares at Angela, her leg bouncing.

ANGELA: Okay.

The paramedic asks an unheard question.

ANGELA (CONT'D): No.

The paramedic asks another unheard question.

ANGELA (CONT'D): I don't know.

ARGYLE (O.S.): I know this may be, like, upsetting and shit, but that future prom queen is gonna be fine.

INT. ARGYLE'S VAN

Argyle drives with Jonathan in the passenger seat, who are definitely both high. Eleven, Mike, and Will sit in the back. No one speaks.

ARGYLE (CONT'D): It's just, like, rubber wheels.

JONATHAN: Plastic.

ARGYLE: Oh.

JONATHAN: Not like hard plastic. Just...just the soft kind.

ARGYLE: Totally. But do you ever wonder why the wheels aren't wood, man? Or metal? Like so people don't get hurt when they get schmacked.

JONATHAN: Oh.

ARGYLE: Yeah. Because it happens more than you think, man.

Argyle turns to look at Eleven.

ARGYLE (CONT'D): Roller-skate attacks.

JONATHAN: Man. Hey, at least it wasn't an ice skate.

ARGYLE: That nose would've been sliced clean off, man.

Argyle makes a motion as if slicing his nose off. Jonathan lets out a small yell and grabs his own nose, as if imagining it happening to him. Argyle looks at Eleven.

ARGYLE (CONT'D): It could've been so much worse.

Jonathan looks at Eleven.

JONATHAN: So much worse.

As Jonathan and Argyle look forward again, Eleven looks as though their comments aren't helping.

JONATHAN (CONT'D): I mean, in the grand scheme of things, it's just a little blip.

ARGYLE: That's a funny word, man.

JONATHAN: 'Blip'.

ARGYLE: 'Blip'.

JONATHAN: 'Blip'.

JONATHAN and ARGYLE (IN UNISON): Blip, blip, blip, blip, blip, blip.

Jonathan and Argyle start saying 'blip' in the tune of the song typically played at a circus, annoying Mike and Will. Eleven stares out the window, trying not to cry.

INT. BYERS HOUSE (LENORA HILLS) – FOYER – NIGHT

Eleven pushes the door open and walks inside, followed by the others. Opera music plays, confusing them.

WILL: Mum?

INT. BYERS HOUSE (LENORA HILLS) – LOUNGE ROOM – NIGHT

The group walks into the lounge room and stop short when they see Murray in the kitchen, cooking with an apron on.

MURRAY: Well, well! Aren't you lot a sight for sore eyes, huh?

Jonathan gives a small wave, a dumb smile on his face.

JONATHAN: Hi, Murray.

MURRAY: You kids like risotto?

Jonathan chuckles.

JONATHAN: Yeah.

INT. BYERS HOUSE (LENORA HILLS) – DINING ROOM – NIGHT

Mike, Eleven, Will, Joyce, Jonathan, Argyle, and Murray sit around the dining room table, eating risotto. No one says anything.

MURRAY: So there I was, headed down the I-5, going to see a client out in Ventura. I'm looking for a motel to stay for the night, and suddenly, bam, it hits me. 'Didn't the Byers move here?'

JOYCE: Small world, isn't it? It's a small world.

MURRAY: So I thought, 'hey, you know what? Why don't I drop in and say hello to my old friends?'

Murray chuckles.

JOYCE: It's so sweet of you.

MURRAY: Sweeter of you to let me stay.

JOYCE: And he cooks, too.

MURRAY: Mmm, and cleans. A regular little housewife.

Murray pretends to puff his hair. Eleven rolls her eyes.

JOYCE: You should just stay.

MURRAY: I'd be tempted to, Joyce, except, you know, you have that, uh...

JOYCE: Right, that business trip.

WILL: Business trip? What business trip?

JOYCE: Oh my gosh. I almost forgot to tell you guys. This thing came up at work...

Jonathan points across the table.

JONATHAN: Can you pass me the olive oil?

ARGYLE: That's wine.

JOYCE: And it turns out I have to go to a conference tomorrow. In Alaska.

WILL: Alaska?

MIKE: Tomorrow?

MURRAY: Crazy, right?

JOYCE: That's where they're based, the Britannicas. Joan and Brian Britannica.

Murray gives a weird sigh.

MURRAY: Mmm.

Argyle looks at Murray.

ARGYLE: So do Eskimos, like, still live in igloos, or, uh, are they, like, fully-blown, like, living in the...in the suburbs now?

Murray stares at Argyle, then looks at Joyce.

MURRAY: Who is this?

JOYCE: So, Jonathan, this means you're gonna have to, you know, take charge while I'm gone.

MURRAY: Yeah.

Jonathan looks lost.

JONATHAN: Wait. What?

Joyce gives Jonathan a weird look.

JONATHAN (CONT'D): What's going on?

Will rolls his eyes and puts his head in his hand.

WILL: Oh my...

ARGYLE: Your mum's going to Alaska.

JONATHAN: You're going to Alaska?

ARGYLE: Mmm-hmm.

Joyce gives Jonathan another funny look.

JONATHAN: What's going on in Alaska?

ARGYLE: The Britannicas are there.

JONATHAN: The Britannicas?

ARGYLE: Mmm-hmm.

JOYCE: Jonathan, what is wrong with you?

MURRAY: I think I know what's wrong with him.

JONATHAN: We just had a super stressful day.

MURRAY: Stress, huh?

ARGYLE: This girl got schmacked in the head today at the roller rink.

MURRAY: Schmacked?

ARGYLE: Yeah, it was one of those vicious skate attacks.

MURRAY: A skate attack?

JONATHAN: Yeah, but it wasn't like an ice skate. It was...it was a plastic skate.

Eleven and Mike don't look impressed.

ARGYLE: No, it was, like, rubber.

JONATHAN: Rubber. Rubber. Rubber.

ARGYLE: You know what? I'm not sure. Anyway, she looked like she's gonna be fine.

JONATHAN: She's totally fine.

MIKE: She didn't look fine.

Will and Eleven turn to look at Mike, with Eleven looking really annoyed with him. She drops her fork and pushes her chair back with a scrap, dropping her napkin on the table before walking away.

JOYCE: El, aren't you gonna finish your-

Eleven doesn't say anything, storming away from the dining room and up the stairs.

JOYCE (CONT'D): What...?

Murray looks at Mike and Will, who take a drink and sigh respectively.

JOYCE (CONT'D): What is going on, you guys?

MURRAY: Okay I, uh, I sense tension. Is it the risotto? Everyone hates the risotto?

JONATHAN: Absolutely not. No, it's incredible.

ARGYLE: Mmm-hmm. This risotto is schmackin', dude.

Murray chuckles.

MURRAY: Still have no idea who he is.

INT. BYERS HOUSE (LENORA HILLS) – ELEVEN’S ROOM – DAY

Eleven opens the door and walks inside, closing it behind her. She walks over to her bed and lies down, hugging her pillow.

MIKE (O.S.): What did you do?

FLASHBACK – INT. RINK-O-MANIA – EATING AREA – DAY

Mike, Will, and Eleven stare down at the sobbing Angela.

MIKE (CONT'D): What did you do?

ELEVEN (O.S.): Angela.

Flashback to #401. The eating area at Rink-O-Mania. Eleven brings the roller skate down hard on Angela’s face, knocking her to the ground. Angela screams.

Flashback to #401. The eating area at Rink-O-Mania. Angela wails.

FLASHBACK – INT. HAWKINS LAB – RAINBOW ROOM – DAY

Two is held against the wall, blood dripping from his eyes as his veins bulge. Dead kids surround him.

FLASHBACK – INT. HAWKINS LAB – RAINBOW ROOM – DAY

Brenner stares at Eleven.

BRENNER: What have you done?

FLASHBACK – INT. HAWKINS LAB – RAINBOW ROOM – DAY

Brenner opens the doors and walks in, looking at the carnage around him. Blood spatters the walls and dead kids line the floors.

BRENNER (CONT'D): What have you done?

EXT. CREEL HOUSE – UPSIDE DOWN

A pair of Demobats fly over Hawkins as red lightning flashes. They fly to the Creel house and join the hordes flying above the house.

INT. CREEL HOUSE – ATTIC – UPSIDE DOWN

Vines slither around supports as they travel towards Vecna, stabbing into his back before raising him into the air.

INT. BENNY’S BURGERS – EATING AREA – DAY

Lucas wakes up on the makeshift bed in the corner to find the room deserted. Indistinct chatter can be heard outside.

EXT. BENNY’S BURGERS – CAR PARK – DAY

Lucas opens the door to find Jason, Andy, and Patrick loading things into the boot of a car. He walks towards them.

JASON: He sees all this? He sees us? He'll shit his pants and cry for Mummy. This guy's no fighter.

ANDY: I hope he tries something. Gives me a reason.

PATRICK: Hell yeah.

Andy spots Lucas.

ANDY: Well, well, look who's decided to join.

LUCAS: What are you guys doing?

PATRICK: We're gearing up.

Andy holds up a wrench.

ANDY: Preparing for the hunt.

Andy and Patrick toss a few things into the boot. Jason notices that Lucas looks like he doesn't want to do this and walks towards him.

JASON: Hey, man. Relax. We're not killers like Eddie. We just wanna talk to him. Get him to admit his crime.

ANDY: Yeah, a little friendly neighbourhood chat.

Andy chuckles. Jason looks at Lucas.

JASON: Hey. You didn't know Chris. If you're not up to this, you can go home. There's no judgment. You'll still be one of us, all right?

Lucas thinks it over.

LUCAS: No. I'm good. I wanna help.

Jason smiles.

JASON: All right.

Jason pats Lucas' shoulder and walks back to the car, moving to close the boot.

JASON (CONT'D): Let's capture us a freak.

Jason closes the boot.

INT. LIPTON BOATHOUSE – DAY

Eddie throws back the tarp and half climbs out of the boat, broken bottle at the ready. He jumps out and walks up to the window, looking outside while panting. He doesn't see anyone.

EDDIE: Shit. Oh shit.

As Eddie relaxes, the door bangs open. Eddie jumps back and holds the bottle out.

EDDIE (CONT'D): Jesus...

Dustin, Robin, Steve, and Max walk inside, holding bags of food and being completely unaware that they just scared the absolute shit out of Eddie.

DUSTIN: Delivery service.

Eddie lets out an exhale and drops his guard, looking down. When he looks back up, Steve gives him a little wave.

INT. LIPTON BOATHOUSE – DAY

Eddie sits in the middle of the boat, scarfing down cereal. Dustin sits on a stool to his right, with Steve leaning against a beam on the same side. Max sits on an Esky to his left, with Robin leaning against the wall on the same side as her.

DUSTIN (CONT'D): So we got, uh, some good news and some bad news. How do you prefer it?

EDDIE: Bad news first, always.

Eddie takes a swig from a bottle of Yoohoo.

DUSTIN: All right. Bad news. We tapped into the Hawkins PD dispatch with our Cerebro, and they're definitely looking for you. Also, they're, uh, pretty convinced you killed Chrissy.

MAX: Like, 100% kind of convinced.

EDDIE: And the good news?

ROBIN: Your name hasn't gone public yet. But if we found out about you, it's only a matter of time before others do too. And once that gets out, everyone and their shallow-minded mother is gonna be gunning for you.

EDDIE: Hunt the freak, right?

ROBIN: Exactly.

EDDIE: Shit.

DUSTIN: So, before that happens, we need to find Vecna, kill him, and prove your innocence.

EDDIE: That's all, Dustin? That's all?

DUSTIN: Yeah, no, that's pretty much it.

ROBIN: Listen, Eddie, I know everything Dustin is saying sounds totally delusional, but we've actually been through this kind of thing before. I mean, they have a...

Eddie looks at Steve, who nods to say it's true.

ROBIN (CONT'D): A few times, and...and I have once. Mine was more human-flesh-based, and theirs was more smoke-related, but bottom line is, collectively, I really feel like we got this.

STEVE: Yeah, see, we usually rely on this girl who has superpowers. But, uh, those went bye-bye, so uh...

ROBIN: So we're technically in more of the...

STEVE: Kinda...

MAX: Brainstorming phase.

Steve clicks his finger at Max.

STEVE: Brainstorming.

Eddie looks between them, unconvinced.

DUSTIN: There's...there's nothing to worry about.

Steve scoffs, a grin on his face. He and Dustin look at each other before looking back at Eddie. Eddie gives Dustin a 'seriously?' look. Sirens suddenly wail in the distance, making everyone look in their direction.

STEVE: Shit.

ROBIN: Tarp. Tarp. Tarp.

Eddie lies down and pulls the tarp over him as the others walk to the windows, the sirens volume increasing. They see police cars and an ambulance speed past.

EXT. HAWKINS ROAD – DAY

The road is blocked off on either side, with people standing at the barricades. Fred's mangled body lies on the ground. A man takes photos of it. Under the watch of a police officer, two men pull a white sheet over it. Powell and Callahan talk to Nancy as Daniels stands beside her.

POWELL: And after you talked to Wayne, what happened?

NANCY: I heard barking from the dog, and then...he was just gone.

CALLAHAN: See anyone lurking about? You know, someone who looks like they shouldn't be there?

NANCY: No. No, no, there was nobody there.

CALLAHAN: 'Nobody'.

NANCY: And I already told this to Officer Daniels.

Nancy turns to Daniels.

NANCY (CONT'D): Did you look into Victor Creel?

POWELL: Sorry, what's that?

DANIELS: Victor Creel. Wayne got it in her head that the old nut did this.

Nancy looks at Powell as he clicks his tongue.

POWELL: Victor's locked away tight. You don't need to worry about him, all right?

Nancy looks down.

POWELL (CONT'D): Now, you said last you saw Fred, he was by the picnic tables. Do I have that right?

As Nancy looks up to respond, she catches sight of Steve's car pulling up behind the barricade.

POWELL (CONT'D): Ms. Wheeler.

Nancy looks relieved to see Steve, Max, Dustin, and Robin open their doors and step out.

POWELL (CONT'D): He was by the picnic tables. Is that correct? Ms. Wheeler? Does the picnic table ring a bell?

Nancy gives a small wave which Steve returns.

EXT. BYERS HOUSE (LENORA HILLS) – FRONT YARD – DAY

A few school children have small ramps set up on the road, riding their skateboards with helmets and kneepads on.

SKATER: Whoo!

INT. BYERS HOUSE (LENORA HILLS) – DINING ROOM – DAY

Will and Mike sit at the dining table eating breakfast. Jonathan sits at the island and reads the paper. Mike stares at Eleven's plate with Eggos, untouched by the girl who hasn't left her room.

JONATHAN: Hey, guys, there is a 4pm showing of Police Academy 3. Could be fun.

WILL: Maybe we just stay home today.

JONATHAN: What is this? Are you guys just gonna mope around all break?

WILL: No one's moping. It's just the movie is supposed to suck.

JONATHAN: It...

Jonathan sighs.

Mike looks at Eleven's plate again. He stands up and grabs it, heading to the stairs. Will sighs.

INT. BYERS HOUSE (LENORA HILLS) – ELEVEN'S ROOM – DAY

Eleven sits at her desk, trying to put her diorama back together. Mike knocks on the slightly open door, staying just outside.

MIKE: Hey, El. I, uh, made you some Eggos, but they're getting kinda cold.

Eleven doesn't say anything. Mike pushes the door open and steps inside, closing the door just enough so it stays slightly open. He walks towards Eleven's desk.

MIKE (CONT'D): Hey, that's cool. Hop's cabin, right?

Eleven gives a small nod. Mike sets the plate down on her desk before sitting on the bed with a sigh.

MIKE (CONT'D): So, um, are we just not gonna talk about it?

ELEVEN: About what?

MIKE: I don't know, just maybe, like, about yesterday, or...everything.

ELEVEN: There's nothing to say.

MIKE: Yeah, I guess, um...I guess I'm just a little, uh...guess I don't really understand. Why didn't you tell me what's going on here? I mean, you know I'm not exactly Mr. Popularity back at home. I mean, you've seen it. I've been bullied my entire life. I mean, I...I know what it's like.

ELEVEN: No. You don't.

MIKE: Okay. What don't I understand?

ELEVEN: I am different. I do not belong.

MIKE: You mean in Lenora?

Eleven finally looks at Mike. There are tears in her eyes.

ELEVEN: Anywhere.

Mike sighs.

MIKE: Come on, you...you can't actually believe that.

ELEVEN: Everyone looks at me like...like I'm a monster.

MIKE: Well they just don't know you.

ELEVEN: You think I'm a monster too.

MIKE: What?

ELEVEN: Yesterday. The way you looked at me.

Tears roll down Eleven's cheeks.

ELEVEN (CONT'D): You...you were scared of me.

MIKE: No. No.

Mike scoffs.

MIKE (CONT'D): No, that's not...that's...that's not true. I was surprised. Maybe I was a little upset in the moment, but, I mean...I'm sorry. I just...I didn't know what to do. I mean, it was just so crazy. It happened so fast. But it doesn't change anything. It doesn't matter. I...I care for you...so much.

ELEVEN: 'Care'. But you don't...you don't love me anymore?

MIKE: What...who...who said that I didn't?

ELEVEN: You never say it.

MIKE: I say it.

Eleven stands up.

ELEVEN: You can't even write it, Mike.

Eleven picks up a pile of letters from the box on her blanket box. She goes through the pile and throws them onto her desk after she reads the ending.

ELEVEN (CONT'D): 'From Mike'. 'From Mike'. 'From Mike'. 'From Mike'. 'From'. 'From'.

MIKE: Okay, okay. Eleven, you're being ridiculous. What, like...what is this? You know what I think of you. You're the most incredible person in the world. And you can't let those mouth breathers ruin you. Ruin us. I mean, they're nobodies. They're nobodies. And you're a superhero.

Eleven looks down.

ELEVEN: Not anymore.

INT. BYERS HOUSE (LENORA HILLS) – LOUNGE ROOM – DAY

Will and Jonathan sit on the couch, with Will watching Ewoks on the TV and Jonathan reading the newspaper. The doorbell rings. Jonathan looks towards the door then at Will.

WILL: Ten bucks says Mum forgot something.

Jonathan chuckles.

JONATHAN: Yeah.

Jonathan folds the newspaper as he stands up.

JONATHAN (CONT'D): I'm not taking that bet.

Jonathan throws the paper down.

INT. BYERS HOUSE (LENORA HILLS) – FOYER – DAY

Jonathan opens the door to find two police officers outside.

ALOMAN: Hi, does Jane Hopper live here?

JONATHAN: Uh, yeah. Um, what is this about?

ALOMAN: Is Jane's father or mother around?

JONATHAN: Uh, no. No, her mum's out of town. I'm her brother. Um, stepbrother. But, uh...

INT. BYERS HOUSE (LENORA HILLS) – STAIRS – DAY

Eleven stands at the landing.

INT. BYERS HOUSE (LENORA HILLS) – FOYER – DAY

Will walks towards Jonathan but stops at the edge of the lounge room.

JONATHAN (CONT'D): I'm sorry, what...uh, what is this about?

Aloman: You may or may not be aware of an incident that happened last night involving Jane at the Rink-O-Mania.

INT. BYERS HOUSE (LENORA HILLS) – STAIRS – DAY

Eleven and Mike slowly walk down the stairs.

INT. BYERS HOUSE (LENORA HILLS) – FOYER – DAY

WILL: That was an accident.

INT. BYERS HOUSE (LENORA HILLS) – STAIRS – DAY

Eleven slowly reaches the lower floor.

FRANCO: We have a warrant here that says otherwise.

JONATHAN: A warrant?

INT. BYERS HOUSE (LENORA HILLS) – FOYER – DAY

JONATHAN (CONT'D): Come on, that's crazy. That doesn't need to happen.

Aloman and Franco catch sight of Eleven.

ALOMAN: Hey there.

Jonathan turns to see Eleven standing next to Will.

ALOMAN (CONT'D): You Jane Hopper?

INT. BYERS HOUSE (LENORA HILLS) – FOYER – DAY

Mike, Jonathan, and Will watch as Aloman cuffs Eleven's hands behind her back.

ALOMAN (CONT'D): (echoing) You have the right to remain silent. Anything you say can and will be used against you in a court of law.

Jonathan shakes his head.

ALOMAN (CONT'D): (echoing) You have the right to an attorney. If you cannot afford an attorney, one will be provided for you.

Eleven turns as Aloman leads her towards the door.

EXT. BYERS HOUSE (LENORA HILLS) – FRONT YARD – DAY

The skater kids watch as Aloman and Franco lead Eleven out to their car, with Jonathan, Mike, and Will following behind.

JONATHAN: Can you please just tell us where you're taking her?

MIKE: Come on, are the cuffs really necessary?

The officers ignore Mike.

MIKE (CONT'D): Officers, answer me.

Franco opens the door as Aloman makes Eleven sit in the backseat. She sits facing forwards, an anxious look on her face. When they shut the door, Mike appears in the window.

MIKE (CONT'D): Eleven. Eleven, listen to me. Okay? Eleven, will you please look at me?

Eleven looks at Mike, but her expression doesn't change.

MIKE (CONT'D): Everything's gonna be fine. I am going to fix this. Okay?

The sirens turn on. Eleven looks forwards.

MIKE (CONT'D): Just...just stay calm and everything's gonna be fine. Okay?

The car starts driving out of the driveway, with Mike walking beside it.

MIKE (CONT'D): Just...all you have to do is trust me. I promise. I'm gonna get you out. I promise!

Mike stops walking as the car picks up speed, standing next to the curb as he watches the car drive away. Will and Jonathan run to join him. Will grabs Jonathan's shoulder.

WILL: Has Mum's flight left yet?

JONATHAN: Shit.

Jonathan turns and runs back to the house.

INT. PLANE

The plane is full of passengers passing the time in various ways. Joyce sits next to Murray, her anxious watch checking contrasting with his calm reading.

STEWARDESS (ON PA): Ladies and gentlemen, the captain has turned on the fasten seatbelts sign. Please make sure your seatbelts are securely fastened.

Joyce turns to Murray.

JOYCE: Do you think I should've just told them?

Murray doesn't answer. Joyce elbows his arm. Murray looks between Joyce and his magazine a few times, as if he was only half paying attention.

MURRAY: What? Told who?

JOYCE: The kids. About Hopper. It...it just felt so wrong to lie to them like that.

MURRAY: Mmm. Right, right, right. Well...

Murray inhales.

MURRAY (CONT'D): I'm not exactly an expert in parenting.

Murray chuckles.

MURRAY (CONT'D): But, for what little it's worth, I think you did the right thing. The responsible thing.

JOYCE: Responsible.

Murray inhales.

MURRAY: Your children, bless their mischievous souls...

Murray chuckles.

MURRAY (CONT'D): They like to get involved. This way, what? They play too much Nintendo, eat too much junk food, smoke some Ganja...

Joyce gives Murray a horrified expression.

MURRAY (CONT'D): Pound some beers, experiment sexually. I mean, really, what's the worst that can happen?

The plane's PA system beeps and a stewardess walks up to Joyce.

STEWARDESS: Excuse me, ma'am? So sorry to interrupt you, but you're gonna need to fasten your seatbelt.

Murray chuckles as Joyce works to fasten her seatbelt.

MURRAY: Of course. Mmm. Buckle up.

Joyce gives Murray a 'really?' look.

JOYCE: Like this is really gonna save me if we crash.

EXT. KAMCHATKA PRISON – TRAIN TRACKS – DAY

Prisoners work to put together the train tracks, their ankles shackled together with chains. Armed guards watch over them. Chained dogs bark at them. In the middle of the tracks, Hopper works on hitting a large nail into place. He pauses and takes his cap off, rubbing his forehead as he breathes heavily. Dimitri walks up the line, then gets to Hopper.

DIMITRI: (in Russian) What is this, American? What is taking you this long? Are you tired today?

Dimitri stops in front of Hopper as he puts his cap back on.

HOPPER: (in Russian) Pig.

DIMITRI: (in Russian) What do you say?

HOPPER: (in Russian) Asshole!

Hopper spits on the ground. Dimitri grabs Hopper and roughly pulls him away from the train tracks.

EXT. KAMCHATKA PRISON – TRAIN TRACKS – DAY

Dimitri pushes Hopper against one of many piles of beams, mostly hidden out of sight.

DIMITRI: Your Russian is getting better.

Dimitri lets Hopper go.

DIMITRI (CONT'D): So is your acting.

HOPPER: All right. Come on, what is it?

DIMITRI looks around.

DIMITRI: I bring news from America. I heard from your friends. They're bringing your money to Alaska.

HOPPER: When?

DIMITRI: Today, I hope. If my pilot gets the money, he will bring it to me in his plane tomorrow. Then you can hitch a ride with him back to your country. I get rich, and you're a free man. Sounds too good to be true, yes?

HOPPER: It does. This pilot you found, are you sure you can trust him?

DIMITRI: His name is Yuri Ismaylov. He's a smuggler. Supplies American goods to some of us guards here, including me on lucky occasions. Cigarettes, peanut butter, Playboys, the best America has to offer.

HOPPER: Great. So he's a criminal.

DIMITRI: Of course. Who else do you want to do this job? Gandhi?

Dimitri chuckles, then sighs.

DIMITRI (CONT'D): You're worried about your woman, is that it? I can see why you like her, American. When I talked to her, I can tell by her voice that she's very pretty.

Hopper pushes from his leaning position and stands up fully.

DIMITRI (CONT'D): Feisty, too. I like that. Shame we won't meet.

HOPPER: You promised me that she would be safe.

DIMITRI: And she will be. Let me handle Yuri.

Hopper leans against the beams.

DIMITRI (CONT'D): You have more important things to worry about. Remember, you miss that plane tomorrow, I am still rich, and you're still stuck in Kamchatka. So whatever it is you're planning, American, best get to it, yes?

A guard walks past and see Hopper and Dimitri.

GUARD: (in Russian) Antonov!

Dimitri turns.

GUARD (CONT'D): (in Russian) Finish with your American toy, we need him on the tracks.

DIMITRI: (in Russian) Yes, yes. I am just putting him in his place.

The guard spits on the ground, mutters something, and walks away.

DIMITRI (CONT'D): (in Russian) Nosy bastard.

Dimitri looks back at Hopper, and a grin appears on his face.

DIMITRI (CONT'D): Where do you want it?

Hopper rolls his eyes slightly and points to his left cheek. Dimitri winds up and punches him.

EXT. FOREST HILLS TRAILER PARK – DAY

Steve, Dustin, Robin, Nancy, and Max sit at the picnic table. Caution tape surrounds the Munson trailer in the background.

NANCY: So you're saying that this thing that killed Fred and Chrissy, it's from the Upside Down?

STEVE: If the shoe fits.

DUSTIN: Our working theory is that he attacks with a spell or a curse. Now, whether or not he's doing the bidding of the Mind Flayer or just loves killing teens, we don't know.

MAX: All we know is that this is something different. Something new.

NANCY: Doesn't make sense.

DUSTIN: It's only a theory.

NANCY: No, Fred and Chrissy don't make sense. I mean, why them?

DUSTIN: Maybe they were just in the wrong place. They were both at the game.

MAX: And near the trailer park.

STEVE: We're at the trailer park. Uh, should we maybe not be here?

The group looks around.

NANCY: There is something about this place. Fred started acting weird the second we got here.

FLASHBACK – EXT. FOREST HILLS TRAILER PARK – DAY

Nancy drives into the trailer park after getting the all clear from Daniels. Fred is still reeling from his vision.

ROBIN (O.S.): Acting weird as in...?

EXT. FOREST HILLS TRAILER PARK – DAY

NANCY: Scared, on edge, upset.

DUSTIN: Max said Chrissy was upset too.

MAX: Yeah, but not here.

FLASHBACK – INT. HAWKINS HIGH SCHOOL – GIRLS' BATHROOM – DAY

Max stands by the sink as Chrissy vomits in the end stall.

MAX (CONT'D)(O.S.): She was crying in the bathroom at school.

EXT. FOREST HILLS TRAILER PARK – DAY

ROBIN: Serial killers stalk their prey before they strike, right? So, maybe Fred and Chrissy saw this Vecman-

DUSTIN: Vecna.

STEVE: I dunno about you guys, but if I saw some freaky wizard monster, I would mention it to someone.

MAX: Maybe they did.

FLASHBACK – INT. HAWKINS HIGH SCHOOL – HALLWAY – DAY

Chrissy walks out of Ms. Kelley's room and down the hallway past Max, looking upset.

MAX (CONT'D)(O.S.): I saw Chrissy leaving Ms. Kelley's office.

EXT. FOREST HILLS TRAILER PARK – DAY

MAX (CONT'D): If you saw a monster, you...you wouldn't go to the police. They'd never believe you. But you might go to your-

ROBIN: Your shrink.

Max nods.

EXT. FOREST HILLS TRAILER PARK – DAY

The group walks towards Steve's car. Nancy deliberates an idea in her head, then turns and starts walking towards her own car. Steve notices and runs towards her.

STEVE: Whoa, whoa, Nance. Nance!

Nancy stops and turns around.

STEVE (CONT'D): Nance, where you going?

NANCY: Oh, there's just something I wanna check on first.

DUSTIN: Something you maybe wanna share with the rest of us?

NANCY: I don't want to waste your time. It's a real shot in the dark.

STEVE: Yeah, okay. Are you out of your mind? Flying solo with this Vecna creep on the loose? No, it's too dangerous. All right, you need...you need someone to...

Nancy raises her eyebrows. Steve turns and throws his keys to Robin, who catches them with a bewildered look on her face.

STEVE (CONT'D): Here. I'll stick with Nance, all right? You guys take the car, check out the shrink.

ROBIN: I don't think you want me driving your car.

STEVE: Why?

ROBIN: I don't have a licence.

STEVE: Well why don't you have a licence?

ROBIN: I'm poor.

MAX: I can drive.

STEVE: No, no, never again. Please. Anybody but you. No.

Dustin makes a face as if asking 'I can?'

STEVE (CONT'D): No chance.

DUSTIN: Come on.

STEVE: No.

ROBIN: All right, okay. This is stupid.

Robin grabs Dustin's Supercomm from out of his bag and walks towards Steve, handing him the keys.

ROBIN (CONT'D): Us ladies will stick together.

Robin walks over to Nancy and stands next to her.

ROBIN (CONT'D): Unless you think we need you to protect us.

Steve gives a sarcastic nod. Robin chuckles with her tongue between her teeth, turning and walking towards Nancy's car. Nancy gives a small shrug before following her.

STEVE: Be careful.

Robin gives him a peace sign.

DUSTIN: You just gonna stand there and gawk there, Harrington?

STEVE: Oh, shut up.

Steve walks towards his car as Max and Dustin open their doors. Max gets in the backseat.

DUSTIN: Why don't we go? Okay?

STEVE: Shut up and get in the car.

Steve opens the driver's door.

STEVE (CONT'D): Wipe your feet.

Dustin puts his foot inside and wipes his foot on the floor mat.

STEVE (CONT'D): On the outside, not the inside.

Steve and Dustin get in and close their doors.

STEVE (CONT'D): Always the babysitter. Always the goddamn babysitter!

Steve turns his car on and drives off.

INT. MUNSON TRAILER – LOUNGE ROOM – DAY

There's a low rumbling as the lights flicker, a few things falling off shelves. The camera pans up to reveal a long black crack on the ceiling where Chrissy was, a black mold-like thing spreading out from the crack.

EXT. CREEL HOUSE – UPSIDE DOWN

Demobats fly in hordes around the house, and red lightning flashes in the clouds.

INT. CREEL HOUSE – ATTIC – UPSIDE DOWN

Vecna is suspended in the air with vines connected to his back.

INT./EXT. VECNA'S MINDSCAPE

Viney stalagmites are dotted around the landscape, and fog covers the ground as a red tinge is seen on everything. Smoky visions of people pop up. Vecna focus on a boy reading at a desk.

BOY 1 (O.S.): Hey there, fat-ass.

BOY 2 (O.S.): I said leave me alone!

Vecna moves through the mindscape and comes across a boy and a girl making out on a bed.

GIRL (O.S.): Can I say no? I can't say no. He'll leave me.

Vecna moves through the mindscape and comes across a man jogging.

MAN 1 (O.S.): It's just a cough. Doctors are wrong.

Vecna moves through the mindscape and comes across an old lady knitting in a rocking chair.

WOMAN 1 (O.S.): She can't force me to go to that awful place. She wouldn't do that to me.

Vecna moves through the mindscape and comes across a woman sitting at her vanity, applying makeup.

WOMAN 2 (O.S.): I'll just tell them I fell again. I slipped. An accident.

MAN 2 (O.S.): You're out drinking again?

Vecna moves through the mindscape and comes across a driving car, moving closer to it.

MAN 2 (CONT'D)(O.S.): Look at me. You're an embarrassment to this family.

Vecna moves towards the car and towards the boy sitting on the right side of the backseat.

MAN 2 (CONT'D)(O.S.): Goddamn disgrace.

INT. JASON'S CAR

Jason drives while Lucas sits in the passenger seat. Patrick and Andy sit in the backseat, with Patrick on the right and Andy on the left. A high pitched ringing fills the air, making Patrick touch his head while groaning. His nose bleeds.

ANDY: Patrick, your nose.

PATRICK: Huh?

ANDY: Your nose is bleeding, dude.

The ringing subsides and Patrick lowers his hand. He touches his nose before wiping the blood.

ANDY (CONT'D): God, gross.

JASON: Well, well, well, what do we have here?

Jason pulls up outside a house, where loud rock music can be heard coming from the open garage.

INT. GARETH'S HOUSE – GARAGE – DAY

Gareth, Jeff, and Freak play music, smiling and rocking out. Jason, Andy, Patrick, and Lucas walk down the driveway towards them. Gareth spots them and his smile immediately fades, stopping playing the drums. Jeff and Freak notice and turn to look, their smiles also fading as they stop playing. Gareth stands up and Freak sets his guitar aside.

GARETH: You're a little early, fellas.

Gareth walks to the edge of the garage. Gareth, Jeff, and Freak face off against Jason, Andy, and Patrick, the boundary of the garage between them. Lucas stands back slightly, looking uncomfortable.

GARETH (CONT'D): Show's not till next week.

ANDY: Oh, that was music you were playing?

JASON: We're looking for Eddie Munson. He's in this band, if that's what you can even call this.

GARETH: What do you care?

JASON: That's our business.

Gareth looks past Jason and spots Lucas. He looks confused.

GARETH: Lucas?

Jason turns to look at Lucas.

GARETH (CONT'D): What are you doing with these douchebags?

JASON: You know these freaks, Sinclair?

Lucas looks between Corroded Coffin and the basketball boys.

LUCAS: Uh, they know my sister. They tried to recruit me to their...club, cult.

JEFF: Lucas, what the hell?

LUCAS: We're just trying to find Eddie, man.

GARETH: Well, you have eyes, don't you. He's not here.

Jason turns back to Gareth, giving an annoyed nod. He suddenly punches Gareth in the jaw, making him grunt and double over.

JEFF: Hey, man!

Jeff moves towards Jason but Andy runs at him and holds him back.

ANDY: Hey!

Patrick runs at Freak and holds him back. As Gareth stands up, Jason grabs him by the collar.

GARETH: Hey!

JASON: Where is he?

GARETH: I don't know!

JASON: Where is he?

GARETH: I don't know!

Jason punches Gareth in the stomach, making him grunt and double over. Jason grabs around Gareth's neck and gets him in a headlock.

JEFF: Hey, man, let him go, man! Let him go!

Jason throws Gareth into his drum set, which falls to the ground with a crash of the cymbals. Lucas looks around to see if anyone saw, looking worried and uncomfortable. Jason walks over to Gareth and steps on his hand, grabbing the back of his shirt and holding him down. Gareth yells.

JASON: It's gonna be hard to play those drums with a broken hand.

Jason presses harder, making Gareth yell.

GARETH: Dustin!

JASON: What?

GARETH: Dustin Henderson!

Lucas looks even more worried about hearing Dustin's name.

JASON: What?

GARETH: Dustin Henderson! Man, he was...he was calling around looking for Eddie. Maybe he found him!

JASON: See? That wasn't so hard, was it? Now...where do we find this 'Dustin'?

Lucas shakes his head, regretting his decision to be friends with this group.

EXT. LENORA HILLS POLICE STATION – DAY

ALOMAN (O.S.): And that's when you struck her?

INT. LENORA HILLS POLICE STATION – INTERROGATION ROOM – DAY

Eleven is being interrogated by Aloman and Franco. Eleven nods.

ALOMAN (CONT'D): I'm gonna need you to give me a verbal response.

Eleven pauses.

ELEVEN: Yes. That...that is when I hit her.

FRANCO: And why did you hit her?

Eleven pauses.

ELEVEN: I don't know.

Aloman scoffs.

ALOMAN: You don't know?

FRANCO: You know the girl you hit, she got a grade 2 concussion. Did you know that?

ELEVEN: No.

ALOMAN: She doesn't seem that upset about it, does she?

FRANCO: No, she doesn't.

ALOMAN: No, she doesn't. Did you want to kill her?

Eleven pauses.

Flashback to #402. Rink-O-Mania. Eleven's face contorts with anger.

ELEVEN: I don't know.

ALOMAN: You didn't know if you wanted to kill her?

Eleven looks down, her eyebrows furrowing.

Flashback to #401. The Rainbow Room. Blood is spattered everywhere. Dead kids line the floor, their bones all snapped.

Eleven looks up, taking a deep breath.

ELEVEN: No.

ALOMAN: No, you didn't want to kill her, or no, you don't know?

ELEVEN: I don't know.

Aloman and Frano look at each other before looking at Eleven.

INT. LENORA HILLS POLICE STATION – PHOTO ROOM – DAY

Eleven stands in front of the height wall, holding a sign reading 'LENORA HILLS PD. HOPPER, JANE'. The camera clicks and flashes, making Eleven jump slightly and squeeze her eyes shut.

OFFICER: Turn to the right.

Eleven turns to the right. The camera clicks and flashes.

RECEPTIONIST (O.S.): Jane Hopper.

Eleven turns to the left. The camera clicks and flashes.

RECEPTIONIST (CONT'D)(O.S.): Okay, yes, I see her now.

INT. LENORA HILLS POLICE STATION – RECEPTION – DAY

Mike, Jonathan, and Will stand at the reception desk as the receptionist checks the system.

RECEPTIONIST (CONT'D): It looks like she's still being processed.

JONATHAN: Okay. So, uh, what does that mean exactly?

INT. LENORA HILLS POLICE STATION – FINGERPRINTING ROOM – DAY

Eleven is fingerprinted by one officer as another stands by.

RECEPTIONIST (O.S.): They're putting her in the system. After which, she'll be transferred to juvenile hall.

INT. LENORA HILLS POLICE STATION – RECEPTION – DAY

WILL: What?

MIKE: Jail? You're gonna put her in jail?

EXT. LENORA HILLS POLICE STATION – DAY

Aloman and Franco lead Eleven out of the station and into the back of a police van.

RECEPTIONIST (O.S.): A detention hall for juveniles.

MIKE (O.S.): That's jail.

INT. LENORA HILLS POLICE STATION – RECEPTION – DAY

JONATHAN: Hey, hey, look, is there any chance we can just see her?

RECEPTIONIST: Are you a parent or guardian?

JONATHAN: No, but-

WILL: Well, we're her brothers, and we're family.

RECEPTIONIST: That's not enough. You have to be a parent or legal guardian.

MIKE: You have to be kidding. That is ridiculous.

RECEPTIONIST: That's the law. And you're not gonna change it complaining to me. You want to see Jane? Find your mother.

JONATHAN: Thank you.

Jonathan pushes away from the desk.

EXT. LENORA HILLS POLICE STATION – DAY

Aloman and Franco close the doors of the police van, which lock upon closing. Jane sits in the back, looking through the back window. Aloman taps the back window.

EXT. LENORA HILLS POLICE STATION – DAY

Will, Jonathan, and Mike open the doors and walk out, annoyed.

JONATHAN (CONT'D): It's bullshit. It's such bullshit. I mean, she wasn't even trying to help.

WILL: Then what do we do?

JONATHAN: I don't know. I guess we have to wait for Mum to land in Alaska.

Mike stops walking as Jonathan and Will walk towards the car. He spots the police van drive around the corner and pull onto the road.

WILL: Then she's just gonna be sitting in jail?

JONATHAN: Yeah, I don't know.

Mike pushes past the brothers as he runs down the ramp and towards the road.

WILL: Whoa, hey!

MIKE: Hey!

WILL: Hey, Mike!

MIKE: Hey, stop the car!

JONATHAN: What are you doing?

Mike reaches the road just as the van drives past. He chases it for a couple feet and stops in the middle of the road, watching it go.

INT. POLICE TRUCK

Eleven looks down, upset. She looks out the back window and spots Mike standing in the road. She starts crying and looks away.

EXT. LENORA HILLS ROAD – DAY

Mike puts his hands on his head.

MIKE: Oh, no. Oh no.

INT. PLANE

Joyce sits straight faced, unable to focus on anything other than worrying. Murray, on the other hand, is dead asleep, muttering unintelligibly. He sniffs and moves to put his head on Joyce's shoulder. Joyce makes a face and pushes him off, making him rest his head on the wall. The stewardess brings Joyce a boxed meal and sets it down on the tray.

STEWARDESS: All right. And here you go.

JOYCE: Thank you. Um, how much longer?

STEWARDESS: Oh, just a few more hours. Almost there.

JOYCE: Okay.

STEWARDESS: You and your husband have exciting plans?

JOYCE: Um, we're seeing an old friend.

STEWARDESS: How fun.

The stewardess turns and walks away, checking on the other passengers. The plane's PA beeps. Joyce opens the box to find peas, white sauce, chicken, and a bread roll. She makes a face, moving her cutlery towards the chicken. She pauses, making another face, before she decides to screw it and cut into it.

EXT. KAMCHATKA PRISON – FOOD TENT – DAY

A man serves beige mush to prisoners in bowls while another hands them small loaves of bread. The guard watching over yells commands in Russian. Hopper reaches the serving men.

GUARD: (in Russian) One person, one piece. Don't you understand?

Hopper grabs the bowl of mush and moves onto the bread plate. The man holds it out.

GUARD (CONT'D): (in Russian) I said one piece per person!

Hopper walks away from the serving men.

EXT. KAMCHATKA PRISON – MESS TENT – DAY

Hopper steps inside the tent and sits down next to the strong prisoner, who silently eats his mush. Hopper looks around before moving over and holding his bread out to the strong prisoner.

STRONG PRISONER: (in Russian) I am no fairy.

The strong prisoner turns away and shuffles over slightly. Hopper pushes on.

HOPPER: (in Russian) No, no. You...

Hopper makes sure he has the strong prisoner's attention when he takes the bread and pretends to smash it against his shackle.

HOPPER (CONT'D): (in Russian) Hit.

Hopper brings the bread back up.

HOPPER (CONT'D): (in Russian) You...

Hopper mimes smashing the bread against his shackle again.

HOPPER (CONT'D): (in Russian) Hit.

Hopper looks at the strong prisoner.

HOPPER (CONT'D): (in Russian) I give bread.

The strong prisoner looks down at the shackle, which is only slightly larger than Hopper's ankle. He looks at Hopper.

STRONG PRISONER: (in Russian) I will break your leg.

Hopper pants. He puts the bread in his bowl and points at the strong prisoner.

HOPPER: (in Russian) You...

Hopper mimes smashing the shackle.

HOPPER (CONT'D): (in Russian) Hit.

Hopper looks at the strong prisoner and holds out his bread.

HOPPER (CONT'D): (in Russian) I give bread.

The strong prisoner sniffs, eying the bread and mush.

STRONG PRISONER: (in Russian) And soup.

Hopper looks at him before giving a small nod, holding his bowl out. The strong prisoner sniffs as he takes it, putting it on the bench on the other side of him. He shakes his head and goes back to eating his mush.

STRONG PRISONER (CONT'D): (in Russian) Crazy American.

EXT. KAMCHATKA PRISON – TRAIN TRACKS – DAY

Prisoners work on hitting large nails into the ground. The strong prisoner works on a nail behind Hopper. Hopper pauses and looks around, hitting his nail while looking. He sees two guards in a truck smoking. He turns to the strong prisoner.

HOPPER: (in Russian) Now.

The strong prisoner looks around before looking at Hopper. Hopper bites down on the sleeve of his jacket, breathing heavily. The strong prisoner brings his hammer down on Hopper's shackle, making him let out a pain, restricted moan. The strong prisoner waits. Hopper glances back.

HOPPER (CONT'D): (in Russian) Again.

Hopper bites down on the sleeve of his jacket. The strong prisoner brings his hammer down on Hopper's shackle again, making him let out a restricted moan. The strong prisoner hits the shackle again, then again, then again.

EXT. HAWKINS PUBLIC LIBRARY – DAY

The bell tolls. Robin and Nancy walk towards the entrance.

ROBIN: Okay, help me get this straight. Eddie's uncle, Wayne, thinks that Victor Creel escaped from Pennhurst Asylum and that he's the one running around Hawkins committing these murders?

NANCY: Pretty much.

ROBIN: But Victor committed the eyeball murders, like, way back in the 50s.

NANCY: Well, '59.

INT. HAWKINS PUBLIC LIBRARY – FOYER – DAY

Nancy and Robin open the doors and walk inside, walking up to the reception desk.

ROBIN: So, that means these murders predate Eleven in the Upside Down by about 30 years?

NANCY: Yeah.

ROBIN: Which makes spooky Victor Creel like 70 years old.

Nancy looks around for Marissa.

NANCY: Yep.

Nancy dings the bell.

ROBIN: So, he's a grandpa murderer who can turn invisible and lift people into the air.

NANCY: It doesn't make sense. I know. That's why I said it was a shot in the dark.

Nancy dings the bell again.

ROBIN: I know. I just thought that by 'shot in the dark', you were being modest or hiding something super solid up your sleeve that you were gonna wow us with later.

Nancy dings the bell again.

ROBIN (CONT'D): But this is really, truly a shot in the dark. Like, we are snipers with blindfolds on who've been spun around fifty times.

Nancy dings the bell repeatedly.

MARISSA (O.S.): Coming!

Marissa comes around the corner holding a small stack of books.

NANCY: Hi. Sorry, we're in a bit of a rush. Could we get the keys to the basement archives?

MARISSA: Of course. Give me one sec.

Marissa puts her glasses on and turns around to look.

ROBIN: Did I come off mean or condescending or something?

NANCY: No.

ROBIN: Right. Sorry. It's just, you seem annoyed. You don't know me very well. I don't really have a filter or a strong grasp of social cues.

NANCY: Okay.

ROBIN: So if I say something that upsets you, just know that I know that it's a flaw. Believe me, my mother reminds me daily.

NANCY: Got it.

Marissa turns around and holds the keys out.

MARISSA: All right, ladies. Here you go. Have fun.

Nancy takes the keys.

NANCY: Yep. We'll try.

Nancy walks off. Robin looks at Marissa, who gives her an 'eek' look. Robin puts her hands up as if to say 'I don't know' before following Nancy.

EXT. MS. KELLEY'S HOUSE – DAY

Max rings the doorbell. Ms. Kelley opens the door and looks a little surprised to see her.

MS. KELLEY: Max. Hi.

MAX: Hi. I'm so sorry to bother you over break, but...do you have a minute to talk?

MS. KELLEY: Um, yeah, of course. Of course.

Ms. Kelley moves aside to allow Max to step inside. Max looks out at Steve's car before walking inside. Ms. Kelley closes the door.

INT. STEVE'S CAR

Steve and Dustin watch Max walk inside.

STEVE: Okay. She's in.

DUSTIN: I'm missing collarbones, not eyes.

Steve gives a small nod, still looking at the door.

DUSTIN (CONT'D): So...we gonna talk about...it?

STEVE: Huh?

Steve looks at Dustin.

STEVE (CONT'D): Sorry, talk about what?

DUSTIN: Your temporary insanity earlier today when you basically threw yourself at Nance?

STEVE: Okay, first of all, that's not what happened, okay.

DUSTIN: Pretty sure that's what happened. It was pretty public. There were like a lot of witnesses.

STEVE: Are you implying that I still have a thing for Nance?

DUSTIN: No. I'm not implying. I'm stating. And, as it relates to your steadfast refusal to date Robin, it's pretty much the only logical explanation.

STEVE: That's not the only one. And as for Nance, I was just trying to protect a friend.

Dustin smirks and raises his eyebrows, unconvinced.

STEVE (CONT'D): A friend, Henderson. Okay?

DUSTIN: Okay.

STEVE: I don't want to find her in the morning with her eyes sucked out of the front of her skull by this Vecna creep.

Dustin chuckles.

DUSTIN: You're like bright red in the face right now.

STEVE: No, I'm not. I don't want to talk about it. I'll punch you so hard in your face that your teeth will fall back out.

DUSTIN: Whoa. Too far.

Steve regrets what he said.

STEVE: Not cool. Sorry.

DUSTIN: Not cool. It's okay.

Steve nods and holds his hand up. Dustin fist bumps it.

INT. MS. KELLEY'S HOUSE – DAY

Max and Ms. Kelley sit opposite each other. A clock ticks on the wall.

MAX: It's just, with everything that's happening, with all the murders, it's...it's making everything worse again.

MS. KELLEY: You've experienced trauma, Max, and when you keep your feelings, your pain, bottled up the way you do, it doesn't take much to trigger them again. So now, when it rains, it storms.

Max nods.

MAX: Yeah, I know.

MS. KELLEY: Do you think you're ready to talk more about that night?

FLASHBACK – INT. SCOOPS AHOY – EATING AREA – NIGHT

Max and Mike round the corner of Scoops Ahoy in time to see Billy stabbed in the chest by the Spider Monster's tendrils.

MAX: Billy!

INT. MS. KELLEY'S HOUSE – DAY

MAX (CONT'D): I live next door to where it happened.

MS. KELLEY: I'm sorry?

MAX: To where Chrissy was murdered. The cops asked me a bunch of questions. Did they talk to you? I mean, I know you were seeing Chrissy.

MS. KELLEY: Max, you know I can't talk about Chrissy or any other student.

MAX: Yeah, but, I mean, what if there was a serial killer on the loose in my neighbourhood? Did Chrissy mention anything? Anything about who might have done this?

MS. KELLEY: Max, I'm...I'm sorry, I...I really can't discuss this. You wouldn't want me talking to any other students about you, right?

MAX: If I were dead and it would help catch the killer, then yeah. I most definitely would.

MS. KELLEY: Well, let's leave that up to the police, shall we?

Max stares at Ms. Kelley.

MAX: Yeah, you're right. The police totally have this under control. Can I use the bathroom?

MS. KELLEY: Sure. Up the stairs, to the left.

MAX: Thanks.

Max stands up and runs up the stairs. As she goes, Ms. Kelley turns back to her desk. At the top of the stairs, Max stops upon seeing a bowl of keys on the kitchen counter. She looks down at Ms. Kelley, then walks up to the bowl and puts her hand in. She pulls out a small key ring labelled 'OFFICE'. She walks away from the bowl and through a doorway to the left, walking through the foyer and out the front door.

INT. STEVE'S CAR

Steve and Dustin watch as Max leaves the house and runs towards the car.

STEVE: Here she comes. Here she comes.

Max quickly gets in the backseat as Steve turns the car on.

DUSTIN: What'd she say?

MAX: Nothing, just drive.

STEVE: Nothing?

MAX: Steve, drive.

STEVE: Okay.

Steve takes off with a screech of the tires.

EXT. HENDERSON HOUSE – FRONT YARD – DAY

Jason bangs on the door. Andy and Patrick try to look through the windows.

PATRICK: No one's home.

ANDY: So, now what?

JASON: We keep looking. The town's not that big. Only so many places these freaks can burrow.

The boys start walking back to the car, only to see the back door open.

JASON (CONT'D): Where the hell is Sinclair?

INT. HENDERSON HOUSE – DUSTIN'S ROOM – DAY

Lucas strains and pants as he climbs in through the window, using Dustin's bed to break his fall as he rolls over and runs to Dustin's radio, turning it on and tuning the frequency before grabbing the receiver.

LUCAS: Dustin.

EXT. HAWKINS ROAD – DAY

Steve's car drives along.

LUCAS (CONT'D)(O.S.): It's Lucas. Do you copy? Dustin.

INT. STEVE'S CAR

Dustin picks up his Supercomm.

DUSTIN: Lucas? Where the hell have you been?

INT. HENDERSON HOUSE – DUSTIN'S ROOM – DAY

LUCAS: Just listen.

INT. STEVE'S CAR

LUCAS (CONT'D)(ON SUPERCOMM): Are you guys looking for Eddie?

DUSTIN: Yeah and we found him, no thanks to you.

INT. HENDERSON HOUSE – DUSTIN'S ROOM – DAY

LUCAS: You found him?

INT. STEVE'S CAR

DUSTIN: He's at a boathouse on Coal Mill Road. Don't worry. He's safe.

INT. HENDERSON HOUSE – DUSTIN'S ROOM – DAY

LUCAS: You guys know he killed Chrissy, right?

INT. STEVE'S CAR

DUSTIN: That's bullshit. Eddie tried to save Chrissy.

INT. HENDERSON HOUSE – DUSTIN'S ROOM – DAY

LUCAS: Then why do all the cops say he did it?

INT. STEVE'S CAR

Max reaches forward and grabs Dustin's Supercomm.

MAX: Lucas, you're so behind it's ridiculous, okay? Just meet us at the school. We'll explain later.

INT. HENDERSON HOUSE – DUSTIN'S ROOM – DAY

LUCAS: I...I can't. I think some real bad shit's about to go down.

INT. STEVE'S CAR

MAX: What are you talking about? What bad shit?

INT. HENDERSON HOUSE – DUSTIN'S ROOM – DAY

As Lucas thinks about how to explain, Jason, Andy, and Patrick appear in the window.

JASON: Sinclair!

Lucas slowly turns around.

INT. STEVE'S CAR

There's static.

MAX: Lucas? Lucas?

EXT. HENDERSON HOUSE – FRONT YARD – DAY

Lucas jumps down from Dustin's window.

JASON: What the hell were you doing?

LUCAS: I was...I was looking for clues.

PATRICK: Clues? What, freshman think he's Sherlock Holmes or something?

Andy chuckles and high fives Patrick. Jason stares at Lucas, looking unconvinced.

JASON: Yo, let's go.

Jason turns and starts walking back to the car, and Andy and Patrick follow. Lucas watches them, trying to think of a way to stall.

LUCAS: I found one.

The boys stop and turn back.

JASON: What?

LUCAS: A clue. I know where Eddie's hiding.

A small smile appears on Jason's face.

EXT. CALIFORNIA ROAD – DAY

The police van drives along.

INT. POLICE TRUCK

Eleven sits in the back.

FLASHBACK – INT. RINK-O-MANIA – EATING AREA – DAY

Eleven brings the skate down hard on Angela's face.

MIKE (O.S.): What did you do?

FLASHBACK – INT. HAWKINS LAB – RAINBOW ROOM – DAY

Blood spatters the walls as dead kids line the floors.

BRENNER (O.S.): What have you done?

Flashback to #402. The eating area at Rink-O-Mania. Angela wails.

INT. POLICE TRUCK

Eleven hears the screech of tires and looks out the window to see three cars driving towards them, gaining on the van. Two of the cars move up the side of the van. The van driver looks in his side mirror to see them speeding up. One of the cars swerves in front of the van, making the driver slam

on the brakes and sending Eleven flying. One of the cars stays at the side, while the remaining car stays behind it. Agents get out of the cars. Stinson gets out of one of the cars and walks up to the driver's window. Eleven watches her through the divider as the driver rolls down the windows.

STINSON: Are you transporting a Jane Hopper?

DRIVER: Yeah, what is this?

Stinson holds up her badge.

STINSON: I'll take her off your hands.

Eleven's breathing quickens as the driver turns the van off and gets out, rounding the van to unlock the back while agents follow him. Eleven looks around as the driver puts the key in the lock and turns it, beginning to open the door.

EXT. CALIFORNIA ROAD – DAY

As soon as the door's unlocked, Eleven pushes the doors open and makes a run for it. The agents are on her immediately, trying to grab her. One accidentally trips her over, sending her to the ground with a yell. She gets up and tries to run again but they grab her arms and pull her back.

ELEVEN: No! No!

Eleven watches as Owens gets out of the car behind the van. He gives her a small smile.

OWENS: Hey, kiddo.

Eleven's breathing slows down a little.

EXT. ALASKAN AIRPORT – NIGHT

A plane touches down.

INT. PLANE

The plane PA beeps, and the fasten seatbelt sign turns off. Passengers stand up and start grabbing their bags to leave. Joyce looks at Murray and sees that he's still asleep, nudging him awake.

JOYCE: Come on. We're here.

MURRAY: Huh?

JOYCE: Come on.

Joyce unbuckles her seatbelt and stands up. Murray sighs and does the same. When Joyce opens the overhead, she sees that her bag has become slightly unzipped, and some money is poking out. Joyce looks around to see if anyone saw.

JOYCE (CONT'D): Oh, shit.

Joyce shoves the money back inside the bag and zips it closed.

EXT. ALASKAN AIRPORT – NIGHT

Snow whips through the air as a strong wind blows. Passengers debark the plane down the stairs, their hair whipping around in the wind. The stewardess stands to the right of the platform as people exit, seemingly unbothered by the wind.

STEWARDESS: Welcome to Alaska.

Murray sneezes as he and Joyce exit the plane.

STEWARDESS (CONT'D): Welcome to Alaska.

MURRAY: Oh, God. This is spring?

Murray and Joyce start down the stairs.

STEWARDESS: Welcome to Alaska.

Murray grunts.

STEWARDESS (CONT'D): Welcome to Alaska.

The camera pans into the night, the snow whipping around.

STEWARDESS (CONT'D)(O.S.): (echoing) Welcome to Alaska.

EXT. KAMCHATKA PRISON – TRAIN TRACKS – NIGHT

Prisoners walk in single file along the train tracks, headed back to Kamchatka under the watchful eye of armed guards. Dogs bark at them.

STEWARDESS (CONT'D)(O.S.): (echoing, faint) Welcome to Alaska.

EXT. KAMCHATKA PRISON – ROOM – NIGHT

Guards walk around, some armed, some with guards. A buzzer and red light go off, and a guard opens a door. He yells in Russian as he motions for the prisoners to hustle inside. One by one, they step onto a cinderblock so a guard can pull at their ankle shackles and make sure they're intact, being waved off when they're cleared. Another guard pulls off their woollen caps as they step up. Hopper walks towards the cinderblock, nervous. The guard pulls his cap off as the other one reaches for his ankle shackles. Hopper closes his eyes as the guard pulls.

Flashback to #403. The Kyrzran train tracks. Hopper bites his sleeve as the strong prisoner brings his hammer down on Hopper's shackle.

Hopper looks at the guard, who waits for him to go.

GUARD 1: (in Russian) Next!

Hopper steps down from the cinderblock and follows the other checked prisoners as more prisoners file behind him to be checked.

GUARD 2: (in Russian) Next prisoner!

INT. KAMCHATKA PRISON – HOPPER'S CELL – NIGHT

Hopper groans as he pulls his shoe off, unwrapping his foot. As he pulls the fabric away, we see that his foot is bloody, a large cut on the instep of his foot. He takes a deep breath and starts pushing at the shackle, which digs into his cut as it struggles to get around his heel. Hopper scrunches his face in pain as he keeps pushing, panting from effort. He lets out a stifled groan as he uses both hands to try and push it down his heel.

INT. HAWKINS PUBLIC LIBRARY – RECORDS ROOM – DAY

Nancy and Robin sit in front of microfiche readers, looking at clippings regarding Victor Creel. Robin mutters as she looks, while Nancy looks focused. Nancy scrolls to a clipping of the Indianapolis Gazette, the headline reading '3 DEAD AS POLICE PROBE GRISLY SCENE', with the sub-heading reading 'BODIES LEFT MUTILATED, EYELESS; CREEL DEFIANT'.

ROBIN: Anything...juicy over there?

Nancy takes a deep breath, still annoyed by Robin's chatterbox nature.

NANCY: Nothing new.

ROBIN: Yep, same here. Victor seemed like a normal guy. Dead family, missing eyes, took a plea deal, sent to Pennhurst. Blah, blah, blah, blah.

Robin leans out to try and look at Nancy via the sides of the microfiche readers.

ROBIN (CONT'D): What are we looking for, exactly?

Nancy doesn't answer or move, only the very edge of her arm visible.

ROBIN (CONT'D): Nance?

Robin knocks on the side of the microfiche reader a few times. Nancy lets out a small sigh and leans out to look at Robin.

ROBIN (CONT'D): Any mention of dark wizards or alternate dimensions? Things in that vein.

NANCY: I don't know. Okay? It's starting to seem like this was just a big waste of time.

Nancy stands up and walks a few steps away.

NANCY (CONT'D): And you're obviously bored. So why don't you just call Steve? I'm sure he'll come pick you up. And I mean, I'm not really in any danger here, so...

Nancy walks away, leaving Robin shocked and confused.

INT. HAWKINS PUBLIC LIBRARY – MICROFICHE ROOM – DAY

Nancy pulls out a drawer of a filing cabinet and starts looking for helpful microfiches. Robin runs down the stairs, stopping on the stairs just behind Nancy.

ROBIN: You do know that Steve and I are, like, totally not a thing, right?

Nancy looks confused and turns around.

NANCY: What?

Robin walks down the rest of the stairs and rounds the corner to join Nancy, who turns back to the drawer.

ROBIN: So, I figure that you and Jonathan are still going strong cause you guys are going to college together. And you're like one of those unstoppable power couples, but I...I just...

Robin moves around to the other side of Nancy.

ROBIN (CONT'D): I just wanted to make sure that you knew that Steve and I are just friends. Like, platonic with a capital P.

Nancy looks at Robin and gives her a tight-lipped smile as if to say 'I don't care'. Robin sighs and walks to another filing cabinet.

ROBIN (CONT'D): Just in case that's adding any tension between us.

Nancy looks at Robin, annoyed.

NANCY: It wasn't.

Nancy goes back to the drawer. Robin looks into her drawer and pulls out a box.

ROBIN: Holy shit. The Weekly Watcher. I can't believe they have this.

NANCY: Don't they write about, like, Bigfoot and UFOs?

Robin walks towards Nancy.

ROBIN: First of all, UFOs are absolutely real. Bigfoot, I am still on the fence about. But may I remind you that we are looking for information on dark wizards? If someone's gonna write about that, it's gonna be these weirdos.

Nancy looks at the box in Robin's hand.

INT. HAWKINS PUBLIC LIBRARY – RECORDS ROOM – DAY

Robin sits at a microfiche reader and scrolls through the clippings, with Nancy standing beside her. Robin comes across a clipping with the headline of 'ELVIS CLOSED BY ALIENS'.

NANCY: Ah. 'Elvis cloned by aliens'.

Robin looks up at Nancy.

ROBIN: You never know.

Nancy makes a face, rolling her eyes and walking away as Robin continues to scroll.

Robin comes across a clipping with the headline of 'VICTOR CREEL CLAIMS: ANCIENT DEMON KILLED FAMILY', with the sub-heading reading 'THE MURDER THAT SHOCKED A SMALL COMMUNITY'.

ROBIN (CONT'D): (in weird voice) 'Victor Creel claims vengeful demon killed family. The murder that shocked a small community'.

Nancy doesn't turn around, not believing Robin.

NANCY: Ha, ha. That's very funny.

ROBIN: I'm not kidding. Get over here.

Nancy turns to see the clipping, then quickly walks over.

ROBIN (CONT'D): 'According to several insiders, Victor believed his house was haunted by an ancient demon. Victor allegedly hired a priest to exorcise the demon from his home'. Pretty novel for the 50s. Exorcist wasn't even out yet.

NANCY: Keep...keep going.

Robin scrolls to the next clipping, which has a headline reading 'VICTOR CREEL: KILLER OR TRAGIC VICTIM OF A VENGEFUL SPIRIT?' above a photo of the Creel family.

ROBIN: Okay, so Victor claimed this exorcism failed, but it angered this demon, which then murdered his family, removing their eyes. Victor believed he was spared as a punishment.

NANCY: Wow, that's pretty convenient for Victor.

ROBIN: Yeah, or super inconvenient. Victor was declared legally insane by the court, right? Well what if this is why? I mean, it sounds pretty insane. It just didn't go public because-

NANCY: The plea bargain. The records were sealed.

ROBIN: What if a demon did invade Victor's home? It's just, this demon wasn't any old demon.

NANCY: It was Vecna.

Robin nods.

EXT. HAWKINS PUBLIC LIBRARY – NIGHT

Nancy and Robin open the doors and walk out, heading to the car.

ROBIN: Dustin, do you copy?

DUSTIN (ON SUPERCOMM): Yeah, I copy.

ROBIN: So, Nancy's a genius. Vecna's first victims date back all the way to 1959. Her shot in the dark was a bullseye.

INT. HAWKINS HIGH SCHOOL – HALLWAY – NIGHT

Steve, Dustin, and Max walk along the hallway, torches shining around. They move quickly, regularly checking behind them to make sure they're not seen.

DUSTIN: Okay, that's totally bonkers, but I can't really talk right now.

EXT. HAWKINS PUBLIC LIBRARY – NIGHT

ROBIN: Wait, what are you doing?

INT. HAWKINS HIGH SCHOOL – HALLWAY – NIGHT

DUSTIN: Breaking and entering into school to retrieve confidential and extremely personal files.

EXT. HAWKINS PUBLIC LIBRARY – NIGHT

There's static.

ROBIN: Can you repeat that?

INT. HAWKINS HIGH SCHOOL – HALLWAY – NIGHT

DUSTIN: Just get your ass over here, stat.

EXT. HAWKINS PUBLIC LIBRARY – NIGHT

DUSTIN (CONT'D)(ON SUPERCOMM): We'll explain everything.

Robin looks at Nancy.

NANCY: I thought they were talking to Ms. Kelley.

ROBIN: We leave them alone for two hours.

INT. HAWKINS HIGH SCHOOL – HALLWAY – NIGHT

Max puts the key in the lock of Ms Kelley's office, looking around before unlocking and opening the door.

INT. HAWKINS HIGH SCHOOL – MS. KELLEY'S OFFICE – NIGHT

Max, Steve, and Dustin walk in, shining their torches around. Max spots the filing cabinets and walks towards them.

DUSTIN: It's like a mini-Watergate or something.

Max opens the drawer labelled 'TEN-VIC' and starts looking through for Chrissy's file. Fred's file can be seen at the front.

DUSTIN (CONT'D): Hawkinsgate.

STEVE: Wait a second, didn't those guys get caught?

MAX: Holy shit.

Steve and Dustin walk over to Max.

DUSTIN: You found it?

MAX: Yeah, and not just Chrissy's file.

Max pulls Fred's file out.

MAX (CONT'D): Fred was seeing Ms. Kelley too.

EXT. HAWKINS WOODS – NIGHT

Jason opens his boot. He, Andy, Patrick, and Lucas reach in and grab weapons before closing it.

EXT. HAWKINS WOODS – NIGHT

Jason kneels on the ground in front of the car, cleaning leaves away.

JASON: So, if Sinclair's right, the freak is hiding here.

Jason draws an X in the dirt with a stick. He draws a line in the dirt.

JASON (CONT'D): We move through the woods here together, then Patrick and Andy, you split up.

Jason draws a curved line in the dirt.

JASON (CONT'D): Go around this way. Me and Sinclair, we keep going...

Jason draws a curved line in the dirt going the opposite direction.

JASON (CONT'D): Then flank his ass from both sides.

Jason draws the X a second time.

JASON (CONT'D): That freak won't know what hit him.

Lucas nods. Jason stabs the stick into the ground.

EXT. HAWKINS WOODS – NIGHT

Jason, Lucas, Patrick, and Andy walk through the woods. Once they reach a certain point, Jason turns and motions for Andy and Patrick to split off.

EXT. COUNTY LINE DINER – NIGHT

Wallace and Harmon sit on the hoods of the cars outside, keeping watch.

OWENS (O.S.): Sorry about all the theatrics out there. I...I didn't mean to scare you.

INT. COUNTY LINE DINER – NIGHT

Eleven and Owens sit in a booth. Owens has a cup of coffee in front of him while Eleven sips on lemonade.

OWENS (CONT'D): But you got yourself into quite the little predicament, didn't you?

Eleven puts her cup down and crosses her arms.

OWENS (CONT'D): You know, I relocated you guys to Lenora because I thought, you know, 'safe town, small, dull, far from Hawkins. Nothing could happen here'. And what was it, a roller skate or something.

Eleven doesn't answer. Denise walks up to them, notepad in hand.

DENISE: Ready to order some food?

OWENS: I think so. Yeah. I'll just...uh...some more coffee and, um, I'll have a...

Owens glances up at the menu on the wall.

OWENS (CONT'D): How about the club special?

Denise writes his order down. Owens looks at Eleven.

OWENS (CONT'D): Whatever you want, kiddo. It's on me.

Eleven looks at the menu on the wall, then at Denise.

ELEVEN: Waffles, please.

Denise nods and writes it down, then smiles and walks away.

OWENS: Never too late in the day for breakfast, that's what I say.

ELEVEN: Am I in trouble?

OWENS: For the roller skate thing? No, no, no, no. We'll make that go away. Don't even...don't even worry about that.

ELEVEN: That's not what you're here?

OWENS: To be honest with you, kid, I...I wish it was. Last night, I saw something. Something I've been dreading for some time. I don't know how to say this other than just to say it. Hawkins is in danger.

EXT. CREEL HOUSE – UPSIDE DOWN

Demobats screech as they fly around the house in hordes.

INT. CREEL HOUSE – ATTIC – UPSIDE DOWN

Vecna is suspended in the air by vines in his back. Red lightning flashes.

INT. COUNTY LINE DINER – NIGHT

OWENS (CONT'D): You have fought this evil before and you've won.

Flashback to #108. A classroom in Hawkins middle. Eleven screaming as she defeats the Demogorgon.

Flashback to #209. The Gate. Eleven hovers in the air within the elevator as she pushes the Mind Flayer's tendrils back and closes the Gate.

Eleven takes a deep breath.

OWENS (CONT'D): But this evil, it's like a virus.

INT. CREEL HOUSE – ATTIC – UPSIDE DOWN

Vecna is suspended in the air by vines in his back.

OWENS (CONT'D)(O.S.): Each time it returns, it comes back stronger, smarter, deadlier.

INT. COUNTY LINE DINER – NIGHT

OWENS (CONT'D): A war is coming to Hawkins.

EXT. HOPPER'S CABIN – FRONT YARD – NIGHT

Jason kicks the door in and walks inside, looking around. Andy and Patrick are already inside. Lucas stands in the doorway.

JASON: Where you at, freak?

INT. HOPPER'S CABIN – ELEVEN'S ROOM – NIGHT

Jason kicks the door open.

INT. HOPPER'S CABIN – HOPPER'S ROOM – NIGHT

Patrick looks around.

INT. HOPPER'S CABIN – ELEVEN'S ROOM – NIGHT

Jason turns to Lucas.

JASON (CONT'D): You're sure Eddie was here?

LUCAS: Yeah. I...I'm...I'm positive.

JASON: Let's check around the back.

Jason moves into Hopper's room to head outside.

JASON (CONT'D): Around the back.

Andy and Patrick follow Jason, but Lucas stays still. Once he hears them looking around, he walks backwards and out the door.

EXT. HOPPER'S CABIN – FRONT YARD – NIGHT

Lucas runs down the stairs and starts booking it away from the cabin.

OWENS (O.S.): There are good people, brave friends, who have helped you fight your battle in the past.

INT. KAMCHATKA PRISON – HOPPER'S CELL – NIGHT

Hopper does push ups in the middle of the room, his bloody shackles on the floor in front of him.

OWENS (CONT'D)(O.S.): But they alone can't win this war, not without you.

INT. COUNTY LINE DINER – NIGHT

OWENS (CONT'D): I know it's not fair to ask more of you, but I wouldn't be here if I didn't think this was the only way, if I didn't think you were the only one who might have a shot to hit this thing so hard it can't get back up.

Eleven leans forward and puts her arms on the table.

ELEVEN: I don't have my powers.

OWENS: What if I told you there was a way...a way to bring them back?

EXT. OWENS HOUSE – NIGHT

Owens and Cathy shield their faces as the helicopter takes off.

OWENS (CONT'D)(O.S.): *I feared this moment would come, so I've been preparing...*

INT. OWENS HOUSE – KITCHEN – NIGHT

Owens grabs a chair and pulls it up to a doorway, standing on it to open a secret cupboard above it from which he grabs a briefcase.

OWENS (CONT'D)(O.S.): *Developing the means to restore your abilities.*

INT. OWENS HOUSE – STUDY – NIGHT

Owens sits down and opens the briefcase, which is actually a secret computer. He starts typing.

OWENS (CONT'D)(O.S.): *A program that has the potential to not just bring them back, but bring them back stronger than before.*

EXT. OWENS HOUSE – NIGHT

The helicopter flies away.

OWENS (CONT'D)(O.S.): *But there are others who don't believe in you...*

INT. HELICOPTER

OWENS (CONT'D)(O.S.): *Who think you are the cause.*

INT. COUNTY LINE DINER – NIGHT

OWENS (CONT'D): I believe they're wrong. I believe you're the cure. That's why, if we're really gonna do this, I'm gonna ask that you leave with me now.

INT. BYERS HOUSE (LENORA HILLS) – LOUNGE ROOM – NIGHT

Jonathan walks throughout the lower floor, trying to get information on Joyce's whereabouts. Will sits at the island, while Mike paces behind him.

JONATHAN: The reservation's under 'Byers'.

OWENS (O.S.): But you should know that there is a very real possibility this program fails.

Mike leans on the couch, sighing.

OWENS (CONT'D)(O.S.): And if it does, you will never see your friends again.

Will looks at Mike.

INT. COUNTY LINE DINER – NIGHT

ELEVEN: My friends in Hawkins, are they in danger?

INT. HAWKINS HIGH SCHOOL – MS. KELLEY'S OFFICE – NIGHT

Max sits on the student side of Ms. Kelley's desk, looking through files. Dustin stands next to her, aiming his torch as the files so she can see. Steve sits on the desk on her other side, looking at Fred's file. Max looks through Chrissy's file, moving a paper aside to see another paper with dot point notes: 'PAST TRAUMA, TERRIBLE NIGHTMARES, DIFFICULTY SLEEPING, HEADACHES'. Max focuses on the 'HEADACHES' point.

OWENS (O.S.): I'm afraid your friends in Hawkins are very much...

MAX: Can I see Fred's file?

STEVE: Yeah.

Steve hands Max Fred's file before getting off the desk and standing next to her.

OWENS (O.S.): In the eye of the storm.

Max opens Fred's file.

INT. COUNTY LINE DINER – NIGHT

OWENS (CONT'D): You may feel you need to go to them now, but if you do, you will risk everything, risk everyone.

INT. HAWKINS HIGH SCHOOL – MS. KELLEY'S OFFICE – NIGHT

Max finds a similar dot pointed page with symptoms, one of which being 'SEVERE HEADACHES'.

Flashback to #401. Max's locker. Max throws her head back as she takes some pills.

Flashback to #402. The Mayfield trailer kitchen. Max throws her head back as she takes some pills.

Flashback to #401. The girls bathroom in Hawkins High. Max throws her head back as she takes some pills.

FLSHBCK – INT. HAWKINS HIGH SCHOOL – HALLWAY – DAY

Max and Lucas face each other.

LUCAS: (echoing) Max, I know something's wrong.

INT. HAWKINS HIGH SCHOOL – MS. KELLEY'S OFFICE – NIGHT

Max sees a note reading 'NOSEBLEEDS'.

FLASHBACK – INT. HAWKINS HIGH SCHOOL – CLASSROOM – DAY

Mike sits next to Max as they work through a test. A high pitched noise fills the air, making Max wince. Her nose starts bleeding, dripping onto the test. She sees the blood on her test and reaches up to touch her nose, wiping the blood away with confusion. Next to her, Mike realises something is wrong and looks worried.

INT. HAWKINS HIGH SCHOOL – MS. KELLEY'S OFFICE – NIGHT

Max sees a note reading 'CONSTANT NIGHTMARES'.

FLASHBACK – INT. MAYFIELD TRAILER – MAX'S ROOM – DAY

We're in Max's room. Max wakes up with a start, panting and gasping.

MS. KELLEY (O.S.): Max, what you've been through...

INT. HAWKINS HIGH SCHOOL – MS. KELLEY'S OFFICE – NIGHT

Max sees a note reading 'PAST TRAUMA'.

FLASHBACK – INT. STARCOURT MALL – FOOD COURT – NIGHT

Billy is stabbed through the chest by the Spider Monster's tendrils.

MAX: Billy!

MS. KELLEY (O.S.): It's a lot for anyone.

FLASHBACK – INT. HAWKINS HIGH SCHOOL – MS. KELLEY'S OFFICE – DAY

MS. KELLEY (CONT'D): And it's okay to not be okay.

INT. HAWKINS HIGH SCHOOL – MS. KELLEY'S OFFICE – NIGHT

Steve and Dustin notice that something is wrong with Max, looking concerned.

DUSTIN: Max?

Max doesn't answer.

DUSTIN (CONT'D): (echoing) Max! Max!

A clock chimes.

VECNA (O.S.): Max.

Max turns around in her chair. Steve and Dustin are frozen in place.

OWENS (O.S.): They're not the only ones in danger.

INT. COUNTY LINE DINER – NIGHT

OWENS (CONT'D): It's life as we know it. This is why I'm here. Because I believe you are our best hope. Our only hope.

ELEVEN: What if I'm not good? What if I'm the monster?

OWENS: I don't know you that well, kiddo, but I'm betting the fate of the planet that you're one of the good ones. But I know you've spent too much of your life being told what to do by people like me. I know that. So, you say the word and I will take you right back home. Or...come with me now. Find out for yourself.

Eleven thinks it over.

INT. COUNTY LINE DINER – NIGHT

Denise walks out from the back, carrying Owens and Eleven's order to their table. She stops when she sees they're gone, with only their cups and some money left on the table. She looks around.

INT. BYERS HOUSE (LENORA HILLS) – LOUNGE ROOM – NIGHT

Light passes through the windows and shines on the boys as a car pulls up, making them look outside.

EXT. BYERS HOUSE (LENORA HILLS) – FRONT YARD – NIGHT

Jonathan, Mike, and Will run out of the house to see cars parked in their driveway. Stinson and Harmon step out of one of them, looking at the boys as they stand next to the cars.

EXT. CALIFORNIA ROAD – NIGHT

Owens sits in the passenger seat as an agent drives. He looks into the backseat at Eleven, who looks out the window.

Cut to black.

INT. HAWKINS HIGH SCHOOL – HALLWAY – NIGHT

A clock ticks in the distance. Max opens the door and steps out, looking down the hallway. The clock chimes, making her look the other way down the hallway. She slowly walks down the hallway, the ticking in time with her steps. She turns the corner and sees a grandfather clock imbedded into the wall, cracks in the wall around it. The clock chimes. Max pauses at the end of the hallway before slowly walking towards it. The clock chimes again. She steps closer, nervous. The clock chimes again.

Cut to black.

VECNA (O.S.): Max.

INT. CREEL HOUSE – ATTIC – UPSIDE DOWN

Vecna opens his eyes.

END EPISODE.